

UNIVERSITY OF TORONTO FACULTY OF MUSIC

# CONCERT BAND

Stephen Chenette, conductor

"A Nineteenth Century Park Band Concert"



Sunday, March 17, 1991

2 pm

MacMillan Theatre



## PROGRAM

Stephen Chenette, conductor  
Robert Hennig, Master of Ceremonies  
Catherine MacDonnell, contrabassoon  
Melody Stepto, cornet  
Shelagh Tyreman, soprano  
Ty Watson, euphonium

The Bridal Rose: Overture

Calixa Lavallée  
(1842-1891)  
arr. A. E. Harris

Sounds from the Hudson  
Valse Brillante

Herbert L. Clarke  
(1867-1945)

Melody Stepto, cornet

Londonderry Air

Old Irish Melody  
arr. Mayhew L. Lake

Selections from *H.M.S. Pinafore*

Let's give three cheers  
A maiden fair to see  
We sail the ocean blue  
I'm called Little Buttercup  
When I was a lad I served a term  
Fair moon, to thee I sing  
Carefully on tiptoe stealing  
Finale

Sir Arthur Sullivan  
(1842-1900)  
arr. L. P. Laurendeau

Che Faro Senza Euridice  
from *Orpheus and Euridice*

Christoph Willibald von Gluck  
(1714-1787)  
arr. Robert A. Rosevear

Shelagh Tyreman, soprano

Songs My Mother Taught Me  
from *Gypsy Songs*, Opus 55

Antonin Dvorak  
(1841-1904)  
arr. Mayhew L. Lake

Shelagh Tyreman, soprano

Bacchanale  
from *Samson and Dalila*

Camille Saint-Saëns  
(1835-1921)  
arr. Philip Enger

Heidi Postl, oboe

♦ ♦ Intermission ♦ ♦

On the Beautiful Blue Danube  
Waltz, Opus 314

Johann Strauss, Jr.  
(1825-1899)  
arr. Erik W. G. Leidzen

Blue Bells of Scotland  
Air and Variations

Arthur Pryor  
(1870-1942)  
arr. E. M. Pearson

Ty Watson, euphonium

Pizzicato Polka

Johann and Josef Strauss  
arr. H. E. Nutt

Variations on a Theme by Robert Schumann  
"The Happy Farmer"

William Davis  
(1982)

Catherine MacDonnell, contrabassoon

"Marches Around the World"

The Standard of St. George  
Britain

Kenneth J. Alford  
(1881-1945)

The Liberty Bell  
U.S.A.

John Philip Sousa  
(1854-1932)

Invercargill  
New Zealand

Alex F. Lithgow  
(1870-1929)  
arr. L. P. Laurendeau

Radetzky March, Opus 228  
Austria

Johann Strauss, Sr.  
(1804-1849)  
arr. L. P. Laurendeau

♦ ♦ ♦



## PROGRAM NOTES

The late nineteenth and early twentieth century was a golden age for bands. It has been estimated that there were over 18,000 active bands in the United States and Canada, and the touring virtuoso bands led by superstar conductors like John Philip Sousa, Patrick Gilmore, Victor Herbert, and Arthur Pryor played for large and enthusiastic audiences. The Sunday concert in the park by a town's local band was welcomed as a social, as well as a musical event.

### **The Bridal Rose: Overture**

**Calixa Lavallée**  
**arr. A. E. Harris**

Calixa Lavallée (1842-1891) is best known today as the composer of *O Canada*, but during his lifetime he was noted as a composer of varied types of music, as a teacher, and as a virtuoso pianist and cornetist. Unfortunately, many of his more serious compositions have been lost. The *Bridal Rose* (1888) is a medley type of overture in which fast and slow sections, sometimes connected by a solo cadenza, follow each other with only occasional recurrence of melodic material. When his publisher predicted that he could make a quick fortune by writing for cornet band, Lavallée is said to have replied: "I would rather devote my time to compositions which, if less profitable, are more artistic." J. D. Logan has stated: "...Lavallée must be regarded as the first native-born Canadian creative composer - first in time in genius, in versatility of achievement, and in meritorious musicianship."

### **Sounds from the Hudson**

**Herbert L. Clarke**

Herbert L. Clarke (1867-1945) was the leading cornetist of his era, and toured the world as soloist and assistant conductor of Sousa's Band. He was also a soloist with Glimore's Band, and principal trumpet with the orchestra of the Metropolitan Opera. Born in Massachusetts, he spent much of his childhood in Toronto, where his father was organist at Jarvis Street Baptist Church. He played at the opening of Massey Hall with the Grand Festival Orchestra, and after retiring from Sousa's Band, returned to Canada to conduct the Anglo Canadian Leather Company Band of Huntsville. *Sounds from the Hudson* was composed on a return voyage from England with Sousa's Band and originally named *Valse Brillante*. While waiting to dock in New York, Sousa suggested its present title.

### **Londonderry Air**

**Old Irish Melody**  
**arr. Mayhew L. Lake**

The original tune for *Londonderry Air* was collected by a Miss J. Ross and first published in the *Petrie Collection of the Ancient Music of Ireland* in Dublin in 1855. Mayhew L. Lake (1879-1955) was one

of the most successful American arrangers in the first half of the twentieth century, and was for thirty-five years chief consulting editor for Carl Fisher, Inc.

**Selections from *H.M.S. Pinafore***

**Sir Arthur Sullivan  
arr. L. P. Laurendeau**

Incredible as it may seem today, *H.M.S. Pinafore* was not a success when it was first produced in London on May 25, 1878. It was only after Arthur Sullivan had conducted excerpts from the score at a "Classical Nights" Concert at Covent Garden that business picked up at the Opéra Comique where the operetta was playing. The melodies played at the concert had caught the public fancy and people began to attend the operetta in increasing numbers to satisfy their curiosity as to what kind of a show had such a delightful score.

L. P. Laurendeau was born in St. Hyacinthe, Quebec in 1861 and died in Montreal in 1916. A composer who wrote over 250 works for band, he was also a prolific arranger and lived for a time in New York City, where he was musical editor for Carl Fischer, Inc. In 1910, he returned to Montreal to conduct the band of the Canadian Grenadier Guards.

**Che Faro Senza Euridice**

**Christoph Willibald von Gluck  
arr. Robert A. Rosevear**

*Orpheus and Euridice* was first performed in Vienna in 1762. In the third act, Orpheus has braved hell and entered the Elysian Fields to recover Euridice, but while leading her back to the world, he has succumbed to her pleading and broken the condition that he should not look back at her. So for a second time she has died, and *Che Faro Senza Euridice* is the lament that Orpheus sings.

Now my love has gone forever.

All my days have turned to night.

From my heart, gone forever every ray of hope and light.

None can know my bitter plight.

My beloved, can you hear me?

Oh tell me, are you near me?

Oh tell me. Hear my voice so sad and sighing

In tears and terror, in fears and sorrow crying.

No sound has found me. Silence around me!

Sorrow has crowned me.

All has ended in pain and fright.

Professor emeritus Robert A. Rosevear was the founder and longtime conductor of the Concert Band. This arrangement was "In Memoriam Arnold Maria Walter (1902-1973), director of the Faculty of Music from 1952 to 1968, and was first performed by Lois Marshall with the University of Toronto Concert Band.

**Songs My Mother Taught Me from *Gypsy Songs*, Op. 55**

**Antonin Dvorak  
arr. by Mayhew L. Lake**

Dvorak's (1841-1904) *Gypsy Songs* date from 1880, and are set to poems by Adolf Heyduk.

Songs my mother taught me in the days long vanished,  
seldom from her eyelids were the teardrops banished.  
Now I teach my children each melodious measure,  
oft the tears are flowing,  
oft they flow from my memories treasure.

**Bacchanale from *Samson and Dalila***

**Camille Saint-Saens  
arr. Philip Enger**

One of the highlights of *Samson and Dalila*, first performed in 1877, is the Bacchanale with which the Philistines celebrate their first victory over Samson and the Hebrews.

**On the Beautiful Blue Danube**

**Johann Strauss, Jr.  
arr. Erik W. G. Leidzen**

*The Blue Danube* is best known waltz by "The Waltz King", Johann Strauss, Jr. (1825-1899). It was inspired by a poem by Karl Beck which ends, "by the Danube, beautiful blue Danube." The Danube is "anything but blue, but blue it was to be since Strauss had ordained it. This waltz is one of the most descriptive that Strauss ever wrote. Throughout it paints the movement of water, the eddies, the tributaries, the swimmers, the boats, and the life of the river, the whole composition gathering force as the Danube gathers in size and power."

*Peter Gammond*

Erik Leidzen (1894-1962) arranged or edited music for over thirty American publishers.

**Blue Bells of Scotland: Air and Variations**

**Arthur Pryor  
arr. E. M. Pearson**

Arthur Pryor (1870-1942) was the undisputed giant of the trombone, just as Herbert Clarke was of the cornet. Born on the frontier in Missouri, he was billed as "The Boy Wonder" when he appeared in Chicago at the age of 11. He was a soloist with Sousa's Band, and later conducted his own band, which recorded over 2000 titles for the Victor Company.

### **Pizzicato Polka**

**Johann and Josef Strauss**  
arr. H. E. Nutt

The *Pizzicato Polka* was a joint composition by Johann Strauss, Jr., and his younger brother Josef (1827-1870).

### **Variations on a Theme by Robert Schumann**

**William Davis**

William Davis is a professor of composition and bassoon at the University of Georgia.

### **The Standard of St. George**

**Kenneth J. Alford**

Kenneth J. Alford was a pseudonym for Frederick Joseph Ricketts (1881-1945), and was known as "the British March King". St. George has been the patron saint of England since the time of Edward III. In Alford's march, *The Standard of St. George*, written in 1930, the nostalgic final line from the melody of *Home, Sweet Home* may be heard in the second strain.

### **The Liberty Bell**

**John Philip Sousa**

John Philip Sousa (1854-1932) was the best known band conductor of all time, and is justifiably known as *The March King*. *The Liberty Bell*, composed in 1893, got its name when Sousa received a letter from his wife in which she told how their son had marched in his first parade in Philadelphia - a parade honouring the return of the Liberty Bell, which had been on tour. This march is widely recognized now as theme music for Monty Python's *Flying Circus*.

### **Invercargill**

**Alex F. Lithgow**  
arr. L. P. Laurendeau

Alex F. Lithgow (1870-1929) was born in Glasgow, Scotland, but moved with his family to Invercargill, New Zealand when he was six years old. He has been called the "March King of the Antipodes" (Australia and New Zealand). Written for the New Zealand brass band contest in 1909, *Invercargill March* became a worldwide success after an arrangement for wind band by L. P. Laurendeau was published by Carl Fisher in 1913.



## Radetzky March, Op. 228

Johann Strauss, Sr.  
arr. L. P. Laurendeau

Johann Strauss, Sr.'s (1804-1849) most lastingly famous composition, despite his notable contributions to the waltz, is probably the *Radetzky March*, named for the general who led Austria's suppression of the Italian National movement. Louis Biancolli has observed: "no better march was ever written for a worse reason."

The compiler of these program notes would like to credit *March Music Notes*, by Norman E. Smith, which is an invaluable source of information on composers and arrangers of band music.



### TODAY'S ARTISTS

This afternoon's conductor, **STEPHEN CHENETTE**, became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, orchestral repertoire for winds, and brass chamber music, he serves as a conductor of the Concert Band, Wind Symphony and Brass Choir. He is Secretary of the International Trumpet Guild, and a faculty member at the National Music Camp of Canada, where he conducts the Faculty Staff Wind Ensemble.

After graduating from the Curtis Institute of Music, he performed for sixteen years in major symphony orchestras, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein, and William R. Smith. In the summer of 1986, he was a visiting teacher of wind literature and conducting at the University of Calgary.

Tenor **ROBERT HENNIG** attends the University of Toronto Opera Division, where he has performed such roles as Alfred in *Die Fledermaus*, Boris in *Katya Kabanova*, and Bunthorne in *Patience*. He was the recipient of the Russell T. Payton Scholarship in 1988, and the Harold A. Kopas Charitable Foundation Scholarship in 1989. Last summer at the Banff School of Fine Arts, Robert sang in the *Marriage of Figaro*. His orchestral engagements have included *Messiah* with the Kootney Chamber Ensemble, and opera excerpts with the North York Symphony. Future roles with the Opera Division include Lensky in *Eugene Onegin* and Ferrando in *Così fan tutte*. This summer, Robert will give a recital in Minden, Germany and enter a vocal competition in Vienna.



**CATHERINE MACDONNELL** is a fourth year Performance major at the Faculty of Music. She currently studies the bassoon with Kathleen McLean, and her former teachers include Thomas Elliott, David McGill, and Steve Braunstein. She has performed with the Hamilton Philharmonic, and the Kingston and Kitchener-Waterloo Symphony Orchestras. In addition to several Kiwanis awards and scholarships, Miss MacDonnell was the first recipient of the Toronto Symphony Youth Orchestra Players' Committee Award.

**MELODY STEPTO** is a fourth year Performance major at the Faculty of Music, and studies the trumpet with Stephen Chenette. She began playing the cornet at the age of five, and was soon playing in Salvation Army bands. She has won numerous awards from the Salvation Army, including the Musicfest Award of Excellence, and Solo Competition Awards in 1982, 1984, and 1986. In 1988, she became the first woman ever appointed to the Salvation Army's Canadian Staff Band, and she currently is a solo cornetist with that ensemble. She is bandmaster for the Young People's Band at the North Toronto Citadel, and also plays with their Senior Band. As a soloist, she has performed in Toronto, Ottawa, Halifax, Montreal, Vancouver, Winnipeg, Saskatoon, New York City, and Portland, Oregon.

Soprano **SHELAGH TYREMAN**, a native of Calgary, is currently studying with Mary Morrison at the University of Toronto Opera Division. She holds a Bachelor of Music degree in performance from the University of Toronto, and a Music Performance Diploma from Mount Royal College in Calgary. Ms. Tyreman was on the Dean's List at both institutions, receiving a Jezek Music Foundation Scholarship at the University of Toronto and various Alberta Culture Study Grants from 1985-1990. Recent performances include the roles of Lia in Debussy's *L'Enfant Prodigue* and Mimi in Puccini's *La Bohème* at the University of Toronto Opera Division; a concert of John Cage songs and R. Murray Schafer's *Requiems for the Party Girl* with Robin Engelman, conductor, and the University of Toronto Contemporary Music Ensemble; and performances of Canadian composer Lothar Klein's *Voices of Earth* with the Etobicoke Philharmonic Orchestra. Upcoming performances include the roles of Ann Trulove (*Rake's Progress*) and Fiordiligi (*Così fan tutte*), with the University of Toronto Opera Division. Following the CBC Young Performers' Competition this spring, Ms. Tyreman will return to the Banff School of Fine Arts to study with Martin Isepp.

**TY WATSON** is a fourth year Music Education major at the Faculty of Music, and studies with David Chaulk. Previous teachers include Frank Harmantas at the Faculty of Music and Douglas Burden in Ottawa. He began playing cornet in Salvation Army bands at the age of eight, and switched to euphonium at the age of eleven. He was awarded the Don Wright Admission Scholarship from the University of Toronto, and won the Lloyd C. Dobson Award for Music from the Peel Board of Education. He is currently euphonium soloist and deputy bandmaster with the Mississauga Temple Band of the Salvation Army. As a soloist, he has performed in Toronto, Montreal, Winnipeg, Halifax, Ottawa, and Philadelphia.

## UNIVERSITY OF TORONTO CONCERT BAND

### Flutes

Holly Durant+  
Tamara Fisher  
Ramona Hoffmann  
Lynne Kernohan  
Rhonda Lennie  
Chia Ling Li  
Kim Morris  
Sandra-Jean Price  
Trevor Rines  
Kimberley Schemeit

### Piccolo

Paula Kowalchuk

### Clarinets

Leah Cabardo  
Victoria Carlton  
Sandy Jeronimo  
Bernadette Ko  
Christopher Matey  
Rebecca McDouall  
Andrew Thompson\*  
Mark Vining

### Bass Clarinet

Christina Leeds

### Bassoons

Aleksandar Popovic  
Daniel Restivo

### Saxophones

Scott Apted  
Matthew Reid  
David Ublansky

### Horns

Jane MacKay  
George Nicolson  
Naomi Shapiro  
Chris Whitehead\*

### Trumpets

Dean Goddard  
Scott Harrison\*  
Jason Lill  
Sharon Lucy  
Mary-Lou DiTacchio  
Stacey Wright

### Trombones

Matthew Bartha  
Stephanie Dadds  
Blair Dewan  
Israel Harriott

### Euphonium

Mike Hetherington

### Tubas

Kevin Anderson  
Kristine Trace

### Percussion

Craig Hunter  
Richard Moore  
Morris Palter  
Jon Saulnier\*

\* Principal

+ Manager/Librarian



### MacMillan Theatre

Fred Perruzza, Director of Technical Operations

Jim Earls, Technical Assistant

Scott Thom, Technical Assistant

◆ ◆ Next Wind Symphony Concert ◆ ◆

Sunday, March 24, 1991 at 2 pm



The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year, there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events, which may be picked up in the Main Lobby near the Box Office. For more information, telephone 978-3744.

Contributions for the scholarships or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Paul Pedersen, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.





